The streets of Tenochtitlan were the canals bordered by 363
footpaths, and frequent bridges allowed easy access to all
parts of the town. Three great causeways led north, west [491]
and south to the mainland, touching it respectively at Tepeyac,
now Guadalupe, Tlacopan, now Tacuba, and Coyoacan.
Canals paralleled these main roadways where they entered
the city proper, following them as far as their terminus
at the main plaza. Two aqueducts also joined the city to the 312
mainland. The one to Chapultepec seems to have been constructed
exclusively to carry water and had two channels, so
that when one was being cleaned or repaired the other could
remain in use. The Coyoacan aqueduct, built later by
Ahuitzotl, may well have followed the great southern causeway.
The problem of sanitation must have been serious, but 364
boats were tied up at strategic points for public use, and when [241
filled their contents were sold to fertilize the fields. Pottery 432]
vessels were kept in the houses to preserve urine, which the [415
Aztecs used as a mordant in dyeing cloth. Hence sunlight 386]
and these simple methods for getting fresh water and disposing
of offal kept down the pestilence that beset the city in
Spanish times when the ancient methods of sanitation were
abandoned.[18]

A city so advantageously situated had no need of fortifications, 712
and formal military architecture was rare. The temples, 212
which dominated the city, were natural strong points;
indeed, the hieroglyph for the capture of a town was the
burning of a temple, an indignity to which no people would
submit unless driven from this last rallying point.

The temples had stone or rubble walls surmounted by a 346
high roof, the construction of which consisted of a cribwork
of logs, either thatched with straw or covered with plaster.

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

steps in every case. A final polishing with some simple abrasive like water and sand often completed the process. Some hard stones seem to have been detached from their matrix by applying the abrasive and sawing with a cord of rawhide or a tool of harder stone. The Middle American people also developed tubular drills of bone and reed, which, rotated by a bow and aided by an abrasive, could hollow out vases or bore out places that were otherwise inaccessible to the clumsy tools of the time.* 324 [412]

Save for descriptions and drawings, the destruction of time and man has left us only a few examples of the weaver's art. Weaving of some kind is very old, and no people, however primitive, exist in the world today who do not make at least some kind of basketry. Textiles are made as a rule by higher groups, but they are found in the American continent as part of the material equipment of peoples who had not yet learned how to make pottery. An early example of cloth, combining threads of cotton with some fiber like yucca, was found in the Lower Middle Culture horizon of Zacatenco. 286

The long practice of weaving must and did have a significant effect on decoration, for the rectangular patterns, to which the weaver is confined, influence all of Indian art in Continental America. Design and the arrangement of elements are more important than form in Indian art. While many geometrical patterns appear in pictures of Aztec clothing, fine embroidery could produce the effect of curvilinear designs or even naturalistic patterns drawn from the regional flora. Batik and tie dyeing also enriched the decoration of Aztec clothing. Other processes produced the effect of velvet and brocade, and some garments even imitated in tex- 286 531 [386] x 796 would carry the banners, and the women who would wash their faces. [The dance] ceased when conch shells were blown [at midnight].

x 796 535 And hence was it named the serpent dance: they took one another's hands, while ranged in a line; with their hands they grasped circlets of grass, or reeds, or cord made into jar rests. The victims went trotting among [the others]; there was much running; they leapt, hurrying as if in haste, as if breathless. There was circling about, with no song, without singing.

And the old men of the tribal temple beat drums for them; and only they sang. Some looked on, marveling at [the dance]. And much was their fasting admired and respected. All abstained, even more so [834] the owners of the victims. No [man] might lie with a woman, nor a woman with a man.

And when they had danced the serpent dance, then they dispersed.

x 796 And when it dawned, on the twentieth day, when [it was] verily the feast day, thereupon the bathed slaves went to [their owners'] houses, taking their ● [386] leave. They carried with them black stain, [or] perchance blue mineral earth, or red ochre. And as [533] leave was thus taken in [the owners'] houses, they went singing, as if their voices would crack, as if they were hoarse. When they reached the houses of those who had bathed [them], then they dipped [386] their hands into the blue stain, or the black stain, or the red ochre. Thereupon they laid their hands upon the posts and upon the door lintels, wherever they came out of the homes of those who had ceremonially bathed [them].

And when they had proceeded to the several places where their relatives were, then they again went to [their owners'] homes; these in vain offered them food. Some yet would eat; and some could not now eat.

And when this was done, gifts awaited them, spread out. Cloaks were ready [for them], breech clouts, shifts, skirts. And when the gifts were laid out, thereupon the victims took their banners upon their backs, arraying themselves of their own free will. And the women likewise, in the same way, put upon their backs their baskets with all their womanly adornment. Thereupon they arose to carry in their arms the gifts made them; before the door, in the street, they arranged themselves in procession. And the bathed ones thereupon entered the interior of the

que, yoan in teixamjque cioa: in mocaoa iquac ic tlatlapitzalo.

Auh injc motocaiotia coanecujlolo, mama, motecpana: injc mama iaoalli, aço toli, anoço mecatl in qujmocollalia: in tlaaltilti intlan activi, cenca motlatlaloa, chichitonj, viviçinj, iuhqujn tlaixtotocha, iuhqujn tlacica: moiaiaoaloa, amo cujca, amo mo cujca.

Auh in calpulveveque, quimtlatzotzonjlia: auh çanjoque in cujca: cequjntin tlatlatta, tlatlamaviçoa: auh cenca tlamaviztililoia, cenca qujmaviztiliaia in neçaoaliztli: vel ixqujch tlacatl, motzitzqujaia: oc cenca ichoantin, in tealtique: aiac cioacochia, auh in cioa, ano ac oqujchcochia.

Auh in onnecocololoc, njmã ie ic tlaxitinj.

Auh in otlatvic, in vncan tlacempoalli, in ie vel iquac ilhujtl: njman ie ic vi in tlaaltilti, mocacalnaoatizque: qujnpatilia tlilli, aço texotli, anoço tlavitl: auh in jquac ie vi mocacalnaoatizque, cujcativi, iuhqujn no in tozqujtzatzaianj, omach içaoacaque: in onacique inchan tealtique, njmã conaquja in imma texotitlan, anoço tliltitlan, anoço tlauhtitlan: njman ie ic commamaña tlaquetzaltitech, yoã tlaixquatl itech, inquicã quiça in inchachan tealtique.

Auh in jequjcan qoqujxque, in inoaniolcaoacan: njmã ie ic no ceppa vi in inchachã, in nen qujntlamaca; in cequjntin oc ontlaqua; auh in cequjntin aocmo tlaqua.

Auh in jquac in, ie ic onoc in tetlauhtilli, ie qujchiuhtoc in tilmatli, in maxtlatl, in vipilli, in cueitl: auh in omotetecac, tetlauhtilli; njmã ie ic mochichioa in tlaaltilti commomamaltia in impã, çan monomavia in muchichioa: auh in cioa çan no innoma in cõmomamaltia, intana, in jequjch incioatlatquj: njmã ie ic moquetza in tlanapaloa, in qujnapaloa tetlauhtilli, qujiaoac, vtlica oalmotecpana: auh in tlaaltilti, njman ie ic calaquj in cioapan, qujoalicaloa in tlecujlli: mec oalquiça, mec ommiacatia

Thirty-sixth Chapter, where are related the feasts and sacrifices which were made in the days of the seventeenth month, which was called Tititl.[1]

Seventeenth feast: this was known by the name of Tititl.

Upon [this] feast died a person named Ilama tecutli—[one in] her likeness, a ceremonially bathed [slave].[2] The majordomos procured her.

And the adornment of [the likeness of] Ilama tecutli was [as followeth: she had] her white skirt, her white shift—completely white. And over this she was girt with [what was] named the star skirt. This was bedight with small sea shells, on cured skin cut into long, thin strips, [with] shells set at the end of each [strip]. She wore it about her hips over [the other skirt]. When she walked, much did [the shells] jingle, the pleasant sound [carrying] far. And her sandals had white toes, woven with cotton threads.

And her shield was covered over with white clay and pasted with eagle feathers. Its center was made of eagle feathers, sewn to the middle [of the shield], and it had pendants at the edges, of heron feathers, and [tassels shaped like] grasshopper heads, of eagle feathers, hung at the point. And in [the other] hand she bore her weaving stick.[3]

And her face painting was in diverse colors. About the lower part of her face, they spread black. It was said, the lower part of her face was blackened. And upon her nose and forehead, they laid yellow ochre.

And her eagle feather headpiece, a headdress with eagle feathers arrayed upon it, consisted only of hair, twisted, arranged and well disposed, braided and intertwined with itself. The headdress was called *tzompilinalli.*

Injc cempoalli on caxtolli oce, capitulo vncan motenehoa in ilhujtl, yoã in nextlaoalli, in muchioaia in jpan vel ic cemjlhujtl ic caxtolli omume metztli in mjtoaia Tititl. 796x

Injc caxtolli omume ilhujtl ichoatl in motenehoa, itoca Tititl:

in jpan in ilhujtl, ce tlacatl mjquja, itoca: Ilama tecutli, ixiptla, tlaaltilli: calpixque in qujnextia. [622 567]

Auh in jnechichioal catca in Ilama tecutli, iztac in jcue, iztac in jvipil, çan cemjztac: auh in panj qujmocuetia, itoca citlalli icue: inin cuechtli in tlachioalli, cuetlaxtli in tlapipitzaoacaxotlalli, tlapipitzaoacatectli, yiacac in tlatlatlalilli cuechtli; panj ic onmotzincuetia: in jquac nenemj cenca tlaxamaca, veca caquiztli: yoan icacac, iztac in jquetzil, in jpanquetzil: icpatl injc tlaquijtli, 796x 292

yoan ichimal, çã tiçachimalli, quauhpachiuhquj: in jnepantla quauhivitl in tlachioalli, inepantla in tlatzõtli, chimalli, yoan tentlapilollo, aztatl in tlapilolli quauhivitl in jiacachapollo, in jiacac pipilcac: yoan centlapal qujtzitzquja, itzotzopaz:

yoã mocxauh mochictlapana, mjchictlapana: in jtenco qujteca tlilli: mjtoa, motentlilhuja: auh in jiac jpan, yoan ixquac teoçavitl in qujteca, 796x 302 [386]

yoan iquauhtzon, tzoncalli in jtech tlavipantli in quauhivitl, çan mjxcavia in tzõtli, tlamalintli, tlavipantli, tlavipanalli, itech tlatzontli, tlanetech itzontli: in tzõcalli, mjtoaia, tzompilinalli.

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[1] "Extension," Garibay suggests (op. cit., p. 314). Orozco y Berra (op. cit., Vol. II, p. 39) writes: "Tititl. [illegible]"

Seler (op. cit., Vol. II, pp. 201-2) writes: [illegible]

The Tovar Calendar refers to the gods stretching and thus supporting "the machine of the world" because of the violent winds. Kubler and Gibson, op. cit., p. 34.

[2] Cf. Anderson and Dibble, op. cit., p. 1, n. 5; also supra, pp. 130-31 and n. 3.

[3] The shield and the entire costume of the goddess are clearly illustrated several times in the Codex Borbonicus. Paso y Troncoso (op. cit., p. 270) thus describes the shield: [illegible]

And they fastened the new

with a rope about the waist, and [guards] held them tightly [with it] when they [went forth to] urinate. And when it was midnight, then hair was cut from the [crowns of] the heads of all of them; they cut their hair as hath been told and published. And when their hair had been cut, then feathers were pasted [to their heads], and also they pasted feathers [to the heads of] the women. And, as during the night, none of the guards might sleep by day.[18]

And when day began to break and it grew bright, thereupon (as hath been told) were burned the [bathed ones' raiment]; when these were burned, then once more they entered indoors. And some did not burn their belongings, but offered and gave them to others.

And when it dawned [again], then all were once more adorned. Thereupon they went to the place where they were to die; they went ordered in rows. When they reached where they were to die, then they danced and sang spiritedly. It was said that [they sang until] their voices cracked; that they were hoarse.

And when the sun had passed the zenith, then descended [he who was adorned in the likeness of] Paynal. He led and was first among the captives, who would become the fundament [of the ceremonially bathed victims]. When the captives died, then [they slew] the ceremonially bathed ones, who [were adorned in the likeness of] Itzcoçauhqui.

And when they had completely ended the slaying, when it was so, [then] all the chiefs and lords, who were men due great reverence, were ready, and stood waiting in complete array. Moctezuma led them. He had put on the turquoise diadem, the royal diadem.

And all put on their turquoise nose plugs and [their] turquoise ear pendants, [made of] fine turquoise. And some [had] only [ear pendants] made of wood and painted like turquoise. And they put on their sleeveless jackets and turquoise [blue] waist bands well ornamented, and the Xolotl jewel which had the form of a dog. [It was] made of paper and painted turquoise [blue]. And [they put on] breech clouts of paper painted with black stripes. And these were painted only with black.

And in their hands were staves, which were small and shaped like weaving sticks and painted in two colors—red above and chalky white below. In either

ic tetzoncujoa, qujntzoncuj: in juh omjto, in juh omoteneuh: auh in ontetzoncujoac: njmã ie ic tepotonjlo, no qujnpotonja in cioa: auh in juh ceiooal, aocac ma ontlacacochi in tlapixque. 796ˣ [514]

Auh in otlavizcalli moquetz, in ie tlatlalchipaoa: njmã ie ic motlatlatlatilia (in juh omjto) in ommotlatlatlatilique: njmã ie ic no ceppa calaquj in inician: auh in aca amo qujmotlatlatilia in jaxca, çan qujtetlauhtia, çan qujtemamaca.

Auh in otlatvic, njmã ic no ceppa techichioalo: njmã ie ic vi in vmpa mjqujzque, motecpana: in onacique vmpa mjqujzque: njmã ie ic mjtotia, mocujca cllaquaoa: omach intozqujtzatzaian, omach ihiçaoacaque: [533]

Auh in ie ommotzcaloa tonatiuh; njmã ie ic oaltemo in Paynal, qujnoaliacana, iacattivi in mamalti, in impepechoan muchioa: in ommjcque mamalti: njmã iehoã in tlaaltilti in itzcoçauhq̃.

Auh in ocentlanque mjquj in ie iuhquj: auh in jxqujchtin tlatoque, in tetecutin in cenca maviztililonj, ie ic manj, ça qujchixtimanj omocencauhq̃, qujniacana in Motecuçoma: ocontlali xiuhvitzolli, in tlatocaiotl: 796ˣ 301 [643]

yoan contlalia iacaxivitl in muchinti, yoã connaquja xiuhnacochtli, vel xivitl. Auh in cequjntin çan quavitl in tlachioalli, tlaxiuhicujlolli yoan cõmaquja xicolli, xiuhtlalpilli, vel tlaiecchioalli, yoã in xolocozquj iuhqujn chichiton ic ietiuh; amatl in tlachioalli, tlaxiuhicujlolli, yoan iamamaxtli, acaxilqui injc tlacujlolli: auh çan tlilli injc tlacujlolli.

Auh in inmac conotiuh quavitl, çan tepitoton tlatzotzopaztectli, chictlapãquj; in aco chichiltic, auh 796ˣ 293 [386]

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[18] "En aquella noche nadie dormía" seems to be the corresponding Spanish text of the Florentine Codex. See, however, Angel María Garibay K.: "Paralipómenos de Sahagún," Tlalocan, Vol. II (1946), p. 171, for a discussion of these in composition.

The Cutting of Thorns.

The cutting of thorns: they cut them who were priests not yet much experienced. These [were the ones] who took them.

The Gathering of Fir Branches.

The gathering of fir branches: likewise they who were priests secured them, and these were already experienced.

The Blowing of Shell Trumpets.

The blowing of shell trumpets: this was the charge of those who were young trumpet-blowing priests; and [they were] experienced and of various sorts.

The Dissolving of Black Coloring.

The dissolving of black coloring was the task of those [who were] the young blowers of shell trumpets. These dissolved the black stain, and everyone anointed himself with it. Verily all together put it on when they stained themselves; none failed [to do so]. And they dissolved it in the black stain canoe. And the black coloring was dissolved only at night, and all stained themselves at the moment of dawn.

Vitztequjliztli.

In vitztequjliztli, ichoantin côtequja in tlamaçeuhque in aiamo cenca ixtlamati, in quijnôtlacuiaque. 793

Acxoiaçaquiliztli.

In acxoiaçaquiliztli, çan no ichoantin concuja in tlamacazqj auh ichoantin in ie ixtlamati.

Tlatlapitzaliztli.

In tlatlapitzaliztli, ichoantin intequjuh catca, in tlamacazcatepitzitzin. yoan in ie ixtlamati neneliuhtivja. [534]

Tlilpatlaliztli.

In tlilpatlaliztli, ichoantin intequjuh catca: in tlamacazcatepitzitzin, in qujpatlaia tlilli, muchi tlacatl ic moçaia, vel mocemaqujaia injc moçaia, ačan mocavaia: auh in qujpatlaia vncā in tlillacalco, auh in tlilpatlaloia, çan iovaltica, auh in neoçaloia iquac in tlavizcalli iehoa. 793 386

291
531 Fifteenth Chapter, in which is described the adornment of the women.

The orange colored shift gathered at the waist; the shift [decorated with] yellow parrot feathers: the shift with the stamp device at the neck; the shift with flowers overspread; the shift of smoky color; [shifts] with large embroidered [figures] at the throat, with [designs] of cut reeds; the shift with feathers; the tawny colored shift; the shift of coyote fur; the duck feather shift; [the shift] with dyed rabbit fur; the shift with the gourd and thistle [design]; the shift overspread with dahlias;[1] [the shift] with the eagle head in a setting, done in feathers; the shift with a border of flowers;

The skirt with an irregular [design], having a wide border; the skirt with serpent skins, having a wide border; the skirt with the step meander, having a wide border, the skirt with squared corner stones, having a wide border; the skirt with thin, black lines, having a wide border; the white skirt [like a] bed covering, having a wide border; the ocelot skin skirt, having a wide border; the skirt with brown pendants, having a border; the skirt with coyote fur pendants, having a border;

301 Amber ear plugs; white crystal ear plugs; golden ear plugs; silver ear plugs; white obsidian ear plugs.

302
386
[314] Their faces were painted with dry, colored [powders]; faces were colored with yellow ochre, or with bitumen. Feet were anointed with an ungent of burned copal incense and dye. They had hair hanging to the waist, or to the shoulders; or the young girls' lock of hair; or the hair [twisted with black cord and] wound about the head; or the hair all cut the same length. [Some] cut their hair short, [so that] their hair reached to their necks.[2] It was cut and dyed with black mud—[so] did they place impor-

Ic caxtolli capitulo: vncan mjtoa in jnnechichioaia in çioa.

Vitztecolcujtlalpic vipilli, tozcoio vipilli, quechnenecujlhoazio vipilli, xuchimoiaoac vipilli, pocujpilli, veuej tlamachtli inmaquj, tolcuaianquj, potoncaio vipilli, quappachio vipilli, coiochcaio vipilli, tochomjvipilli, tlapaltochomjtica xicalnetzo[illegible] vipilli, acocoxochimoiaoac vipilli, inqu vahcallo potoncaio xochitezio vipilli.

Chicocuejtl, patlaoac in jten: coatlaxipeoallo cueitl, patlaoac in jten, xicalcoliuhquj cueitl, patlaoac in jten, tetenacazio cuejtl, patlaoac in jten, tlilpipitzaoac cueitl, patlaoac in jten: cacamoliuhquj iztac cueitl, patlaoac in jten, ocelocuejtl, patlaoac in jtē; quappachpipilcac cuejtl; tene: coiochcapipilcac cuejtl itene.

Apoçonalnacochtli, teujlonacochtli iztac, coztic teocujtlanacochtlj: iztac teocujtlanacochtli, itznacochtli iztac.

Motaoaia, tlapalhoatzaltica: motaoaia, tecoçauhtica: mochapopotaoaia: cipalaxtica mocxioxiuja, tamquetze, quatequeque, atzotzocoloque, moxtlaça, motzonquetzalitica, qujqujtequj in jntzon, qujxiacatepanoa in jntzon: tlatetzon, mopotzinoaj, qujmaxaqujmoloa in jntzontecon: mozuhqujlpa, injc pepetlaca intzon: motlantlapalhoja, motlīnocheztija, motemaicujloa, moquechicujloa, moquechtetema, mochiqujpijlohcujloa, moxichicujloa.

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[1] In Hernández, op. cit., I, p. 36, cocoxochitl is identified as Dahlia coccinea, Cav. Santamaría (op. cit., I, p. [illegible]), however, says of acocote: "En Méjico, variedad de calabaza común, indígena del país, [illegible] (Lagenaria vulgaris, ser.)." Manuel Urbina, in "Plantas comestibles de los antiguos mexicanos," Anales del Museo Nacional de México, segunda época, Tomo I, pp. [illegible], mentions two kinds of acocoxochitl [illegible], of one of which Hernández is quoted to the effect that it has "flores estrelladas purpúreas." Dr. [illegible] is cited [illegible], giving [illegible] D. C. for acocote; Urbina [illegible] at Hook.

[2] After in jintzon, the Real Academia de la Historia MS has [illegible]—they left a tuft of hair over the forehead.

-47-

C

302 386 tance upon their heads; it was dyed with indigo,[3] so that their hair shone. The teeth were stained with cochineal; the hands and neck were painted with designs—the necks were covered [with painting]. The stomach and breasts were [also] painted with designs. 1

515 562 [343] They bathed in the sweat house and with [soap and] water. They were held in esteem. They were modest, good, and of noble [mien]. Thus did they speak—attentively, and respectfully of others; they were diligent and considerate.

Motema, mahaltia, momamauizmati: pinacanj, qualli maujztic, injc tlatoa: temauhcaittanj, tetimacaçinj, hiçiuhcaioque, moiolitlacoanj.

1 [i.e. the Aztec women -- Analyst]

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[3] Xiuhquilitl: Urbina (op. cit., p. [illegible]) mentions two kinds: xiuhquilitl pitzahuac, Indigofera anil Linn., and xiuhquilitl patlahuac, Calliandra grandiflora Benth.—both producing a blue dye.

[redacted]

Sixteenth Chapter, in which it is told how the women were trained.

[Theirs were] the device with which [the loom] was held; the divided cord; the skein; the shuttle; the cane stalks; the wide batten, which swished [as it was used]; the thin batten, one made of bone; the small batten with which they worked designs; the heddle; the flail; the spindle whorl; the spinning bowl; chalk; the shallow spindle whorl when they spun with feathers; the basket for unspun cotton, one for rabbit hair, one for cotton thread, the basket for feathers, and the earthen bowl for feathers; the rack for yarn; the colored wood[1] with which they dyed cotton when they wove; the bowl for colors in which they dissolved pigments; the paper patterns from which they took the shape of whatsoever they made; maguey spines, with which they picked the cotton threads.

They took personal charge of preparing food and chocolate. There were their older women, who had reared them; and their hand-maidens were hunchbacks and dwarfs, who sang and played the [small ground] drum to amuse them.

Inic caxtolli oce capitulo, vncan mjtoa, inic mozcaltiaia çiua. 286 462

Nemanoj, mecamecatli, quetzaotli, xiiotl, otlatl, tzotzopaztli cacalaca, patlaoac: tzotzopaztli pitzaoac, omjtzotzopaztli, tzotzopaztepitzin, ic tlamachiooa: tzotzaztli, tlaiqueoanj, malacatl, tzaoalcaxitl, tiçatl, nanalmalacatl ic ijhuitzaoa: ichcatanatli, tochomjtanatli, icpatanatli, ihujtanatli, ihujcomitl: mecaotli, tlacujlolquauitl inic quitlapaloa icpatl in quiquiqui: tlapalcaxitl, in vncan quipatla intlapal: amamachiotl, in vncan cana inin tlamachtli quichioa; vitztli inic quiuitzmoj icpatl: [386]

tlaqualchioa, achioa, quijnnamaja: vncate in jnnahoan in quijnizcaltia, ioan in cocoa tepotzome çihoa, tzapame, cujca, tlatzotzona: inic mellelquixtia. 462 732 [534 522]

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[1] Tlacuilolquauitl: Sahagún (op. cit., III, p. [illegible]) describes the tree as "[illegible] . . ." [illegible] op. cit., IV, [illegible].

[p. 50 is blank]

577 And he who took no captive with others' help
578 when, perchance, he had returned three or four times
701 to the wars, they called "Big tuft of hair over the back of the head." And if this was so said of him, he was much ashamed of it. Wherefore he cast himself [into the fray] in order to take a captive with others' aid.

729 And if he made a captive with the help of others,
577 then his head was pasted with feathers. And he who then did not take a captive with the aid of others might not remove his lock of hair; neither was his head pasted with feathers. Thus was his hair shorn: it was cut like a ring-shaped carrying pad; they shaved only the crown of his head.

And [whether] worldly goods and riches were his lot, or he was only poor, yet if his back tuft of hair had been removed, he never took, and never did they
[292] place upon him, an embroidered cape, [but] only another small, white, maguey fiber cape, and his small breech clout.

And he who had acted indeed alone and had taken captives, if he took one, was therefore named a leading youth and a captor. And when this came to pass, then they took him before Moctezuma, there at the palace. And by his command he was then stained
[302 with yellow ochre; his face was colored with red
● 356] ochre. They applied it to all of his face. And the majordomos of Moctezuma anointed his temples with yellow ochre.[1]

And at that time Moctezuma granted him favors;
[1131 he gave him an orange cape with a striped border
242] and a scorpion design to bind on, and a carmine colored breech clout with long ends, and a breech clout of many colors.[2] And then he began to wear capes with designs.

And when he had taken two, likewise they took him there before Moctezuma, at the palace, and likewise his gifts were provided as hath been told.

624 And when he captured three, likewise his gifts
729 were provided, and he took [the office] of, and they
861 established him as, a master of the youths, a leading
561 youth. He entered a place of dignity, the young men's house, there to nurture and rear [them]. There he reared the young men, there where there was song and dance at night, there in the song house.

Auh in aquin amo tepallama in aço ic êxpa anoço ic nappa yloti in iaoc quincaxitia cuexpalchicaquj auh in iuh ipan mitoa y ic pinaoa, quin icoac teca motocia inic tepallama.

Auh intla tepal otlama icoac mopotonia, auh in aquin çan nimam amo tepallama, amo uel mocuexpallaça amono mopotonia, inic moxima moquiaoalxima çaniio inicoc nepantla quichichiqui.

Auh in aço ic imaceoalti in tlaltiepacaiotl, in necuiltonolli, auh anoço can motolinia auh inomocuexpallaz aic tle quicui, aic tle itech quitlalia tlamachio tilmatli çan oc ce in iztac in ichtilmaton iztac in imaxtlaton,

Auh I aquin uel oquimixcaui otlama in oce caçic ic tiachcauhtia telpochiiaqui tlamani. Auh in iquac y quinicoac ixpan quiuica in motecuçoma in umpa tlatocan. Auh itencopa inic motecuçauhtiltia mitlapalhoatzalhuia quicemaquia in ixaiac, auh in icanaocan quitecoçauhuia in icalpixcahoan motecuçoma.

Auh quinicoac quitlauhtia in motecuçoma in quimaca camopaltenoaxoquj ioan centetl colotlalpilli ioan centetl nochpalmaxtlatl iacauiac ioan centetl centzonmaxtlatl tlatlapalli, auh icoac compeoaltia in tlacuilolitilmatli quiquemi.

Auh inic ome caci çan no vmpa quiuica in ixpan motecuçoma in tlatocan auh çan no iuhquj in ineltlauhtil mochioaia in omito.

Auh inic ei caci çan ie no iuhqui in ineltlauhtil mochioa, auh oncan canaia in quitiachcauhtecaia in telpochiiaqui quicalaquiaia inuchioan in telpochcali inic vmpa tlacaoapaoa tlacaoaltia vmpa quimincaltia in telpopochti, on cuicanemoaia in ioaltica in vmpa cuicacali.

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[1] Following quitecoçauhuia, the Real Academia de la Historia MS has yoan vmpa quinpotonia—and there they pasted feathers on their heads. This passage is missing in the Florentine Codex.

[2] The corresponding Spanish text reads: "vna manta con unas listas labradas de color morado y otra manta labrada, de unos alacranes labrados de colorado que se llaman colotlalpilli y . . . un maxtle labrado de colorado, largo que colgaban los cabos, y otro maxtle labrado de todos colores."

8: Barlow E-4 (no date)1949 NU7 Aztec NU7

651

OTHER GOODS

5 strings of *chalchiuites**
8,000 pellets of unrefined copal and burners (quarterly)
400 baskets of refined copal (quarterly)
1,200 yellow-colored clay vessels (quarterly)
100 little copper hatchets (quarterly)

[302
314
323
325]

Tribute of the component towns.—Some idea of the way in which this burden was shared may be gathered from the following details. 651 632

Alahuiztlan "davan de trebuto mantas, maiz, chian."

Cueçalan gave chalchiuites annually (the string listed above?), besides mantles and other things.

Chilapan gave maize, chile, and animals important for religious reasons (ocelots and eagles).

Otlatlan gave cotton mantles, delivering them directly to Mexico, instead of to a local depot.

Oztoma, being obliged to support the local Mexican garrison, seems to have given nothing more.

Teloloapan gave clothing of various sorts and a mineral dyestuff called "tlalcozahuitl." [386]

Tepequacuilco—as might be expected of the eponymous town—was the presidio from which most of this tribute was gathered. In colonial times, Tepequacuilco became a famous mining center, and indeed, it lost its importance only when the railroad reached Iguala.

Totoltepec is said to have been another nontributary, like Oztoma, because of the garrison, but it still thought it expedient to send its overlords "gifts" of mantles, chalchiuites, and copper.

PNE, 6: 102.

"Cada vn año vna esmeralda berde que llaman ellos chalchihuitl, dauanle mantas y tras cosas que tenyan" (*PNE*, 6: 140).

"A Moteçuma ... le servia de llevalle algunos tigres y aguilas, algun mahiz y chile n recognocimiento" (*PNE*, 5: 178). Eagles were the sole tribute of the northern frontier rovince of Oxitipan.

"Era de Moteçuma ... y le trebutavan mantas de algodon, y ellos mysmos se las levavan a Mexico" (*PNE*, 6: 128).

"Tributavan ... mantas y guaipiles y naguas y mantillas delgadas, y tlalcozahuitl que s una arenilla para hazer color amarilla, y otros colores, las quales buscaban para llevar a exico con el tributo, por sus tercios" (*PNE*, 6: 146).

"Tenian los señores de Mexico en este pueblo en tiempo de su gentilidad presidio de nte de guarnicion que cobravan los tributos: y recojian de toda la cuisca que eran antas y algodon y otras cosas" (*Relación de Iguala* [1931], p. 223).

"No llevava trebuto por questavan en frontera con los de Mechoacan y sustentaban s soldados que alli tenian, mexicanos, y en el fuerte de Oztuma, y ... algunas veces del ño enbiaban presente a mexico de mantas y piedras verdes y 'hierro colorado' ques bre" (*PNE*, 6: 149).

stone, *chalchiuhtl,* and is a miniature of the full glyph as it occurs in the 103
name *Chalco* (3N). The relation among shells, jewels, and water is 212
made clear on Plate 103 of the de la Cruz-Badianus herbal (Emmart's edition, 1940), where it is said that whoever would cross a river or a lake in safety is to carry in his hand a beryl, both "head" and viscera of a snail, and a sardonyx, while in his mouth he should carry the eye of a large fish. Presumably either "beryl" or "sardonyx" of both stem from mis-translations into Latin of the Nahuatl *chalchiuhtl,* which is ordinarily jadeite, but in this context is probably green turquoise. The stone was sacred to the water goddess *Chalchiuhtlicue* and would be understandably related to water on account of its color. As to the snails, four or five kinds, all with viscera, are illustrated in the Mixtec codex, one (at the left side of the top figure of Plate II) being obviously identical with the shell of the Aztec glyphs. It is probably an *Oliva,* judging from the wide use of this type for ornaments in Mesoamerica, but from the picture itself it could equally well be a freshwater melaniid. This or a similar gastropod also forms the basis of the most famous of all Mesoamerican symbols, the Maya glyph for zero. The larger snails with [386] ●
spines are probably *Murex* or *Purpura,* which, as the source of purple dye that was used in this codex, have both a magical and a practical connection with water.

The fact that some or all of the shells are marine presumably led Spinden (1928, p. 247) to identify the page from the Codex Nuttall (here shown at the top of Plate II) as "the conquest of a town situated on an island of the sea", and Thompson (1933, p. 245) made the same inference. The alligator, on the other hand, is not marine, and two other creatures appear to be partly mythical: the serpent, and the fish with the head of a bird, which answers the description of Sahagún's *totomichin.* The association is clearly with water in general, and if the painting represents any particular body of water the fact that it is enclosed by banks suggests that a lake is intended. The question can probably be settled eventually by identification of the island; for example, if the frieze at the base of the island in Plate II top, were black and white, instead of brown, red, and blue, we would know it to be Tilantongo (Caso, 1949).

What is particularly interesting is that while water in general is commonly represented by a stream drawn in plan, even when the stream is dry, as in *Xalac* (3D), "sandy water", lakes are commonly shown in section. *Hueyapán* (3A), "on the lake", is an exception, but as waves, jewels, and shells are all missing from this glyph it has a close resemblance to the glyph for "mirror" that is probably intentional. *Atlán* (3E), "near the water", *Chilacachapán* (3F), "place of

443 deer, mallards, young dogs and other things of that sort
262 in their part of the market, and let us also mention the
fruiterers, and the women who sold cooked food, dough
[445] and tripe in their own part of the market; then every
sort of pottery made in a thousand different forms from
great water jars to little jugs, these also had a place to
themselves; then those who sold honey and honey paste
and other dainties like nut paste, and those who sold
443 lumber, boards, cradles, beams, blocks and benches, each
[322 854 article by itself, and the vendors of *ocote*[1] firewood, and
373] other things of a similar nature. I must furthermore
mention, asking your pardon, that they also sold many
[281 canoes full of human excrement, and these were kept in the
364] creeks near the market, and this they use to make salt or
for tanning skins, for without it they say that they cannot
be well prepared. I know well that some gentlemen
[364 laugh at this, but I say that it is so, and I may add that
514] on all the roads it is a usual thing to have places made of
reeds or straw or grass, so that they may be screened from
the passers by, into these they retire when they wish to
purge their bowels so that even that filth should not be
lost. But why do I waste so many words in recounting
what they sell in that great market, for I shall never finish
[314 if I tell it all in detail. Paper, which in this country is
289 called *Amal*, and reeds scented with *liquidambar*, and full
386 of tobacco, and yellow ointments and things of that sort
276] are sold by themselves, and much cochineal is sold under
the arcades which are ~~in that great~~ market place, and there
are many vendors of herbs and other sorts of trades. There
[693 are also buildings where three magistrates sit in judgment,
344] and there are executive officers like *Alguacils* who inspect
[324] the merchandise. I am forgetting those who sell salt, and
those who make the stone knives, and how they split them

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[1] Pitch-pine for torches

Thirty-sixth Chapter, which telleth of the sweat house.

Although the sweat house were very hot, where all bathed, if one known as a twin went there, then he would dispel the steam and destroy [the heat], however hot the sweat house were — even if he went to stand only at the doorway; even more so if he were to bathe among [the others]. But thus could he remedy it; it was said that four times he himself cast potsherds on the ground and sprinkled them with water. It was thought that thus he would not dispel the heat. It would be even hotter.

And when two were born who were called twins, it was said that wherever something was dyed, when [someone] dyed rabbit fur, they might not enter there. If they were to enter there, it was said, they would cast a spell over it; they would blow the colors off. It would come out badly.—it would become multicolored, especially [if the dye were] chili red. But thus was it remedied: [the dyer] made him taste the dye water. It was said that in this way the rabbit fur would not be damaged.

Likewise, neither might those known as twins enter where tamales were cooking; because, it was said, if they came in there, they would also bewitch the tamales and the cooking pot. They would not cook, though [left there] all day. The tamales would each one cook only on one side. And in order to remedy it, so that it would *not* thus happen, when perhaps they went to enter, they placed the cooking pot on the fire. And if by chance the tamales were placed in the pot in [their] presence, they made them lay one [of them] in place. It was said that thus the tamales would not be harmed.

Thirty-seventh Chapter, which telleth of the time when the teeth of small children dropped.

When the teeth of small children dropped out, the mothers cast them into a mouse-hole, or they said to their children: "Place it in the mouse-hole." For it was said that if they were not to do this, the small child's teeth could not grow; he would remain quite toothless.

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These superstitions harm the Faith, and therefore it is well to recognize them. Only these few have

Injc cempoalli on castolli oce capitulo, ytechpa tlatoa: in temazcalli. 343

515

In temazcalli, in vncan netemalo: intlanel cenca totonquj, intla vmpa iaz, in motenevaa cocoa: njmã quipouhtitlaça, quipoloa injc cenca totonquj ocatca in temazcalli: intlanel çan quijaoac onmoquetztiuh: oc cenca intla tehoan motemaz. Auh injc patiz quil nappa in vel inoma contlaçaz, in conatequjz tapalcatl: quil ic amo quipoloz, injc totonquj: çan oc cenca totonquj iez. 845

Ioan in vmêtin tlacati, in mjtoa cocoa, quilmach in canjn tlapalo, in quipa tochomjtl: amo vel vmpa calaquj: ytla vmpa calaquiz, quilmach quixoza, quipitza in tlapalli: amo qualli in quiça, çan mocujcujcujloa: oc cenca yehoatl in chichiltic. Auh injc pati, achi contlapaloltia in tlapalatl: quil ic amo ytlacaviz in tochomjtl. 845 386

No yoan in iehoantin in mjtoa cocoa, in canjn mopaoaci tamalli: amono vel vmpa calaquj: iehica quilmach intla vmpa calaquizque, no quixoza in tamalli, yoan in comjtl: amo vel ycuci, intlanel cemilhujtl: çan chichicoycucix in tamalli. Auh injc pati, injc amo iuh muchioaz: in jquac tla ocalaquito, contlatia in comjtl. Auh intlanoçe ijxpan mocontema tamalli, centetl ipan contlalilia: quil ic amo ytlacaviz in tamalli. 845 252

Injc cempoalli on castolli omome capitulo, itechpa tlatoa: in jquac vetzi intlan pipiltotonti. 856

In jquac vetzi intlan pipiltotonti: yn tenanoan itlacoiocco contlaça in quimjchin, anoçe inpilhoan, quimjlhuja: ytlacoiocco xictlali in quimjchin: iehica quil intlacamo iuh quichioazque, amo vel ixoaz in jtlan piltontli: çan tlancotoctic iez.

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Estas abusiones, enpecen a la fe: y por eso, conujene sabellas, y predicar, contra ellas. Ansi puesto, 000